BRONER ART IN AMERICA.

Justice Maurice J. Power a Founder in Bronze-Two Notable Foundries Here-The Father of American Bronze Casting. Would the reader like to know how to east a bronze statue? He may never have such a thing to do; but he knows that such statues are hollow, and if he is a thoughtful reader he may have been puzzled at some time in his life to guess how the bronze founders manage to get a cavity in the centre. It was easy enough with the Statue of Liberty. That work is only combination of plates riveted together; but the statues of the great men scattered over the city, not quite so great as Liberty in their proportions, but still great, are also hollow, and they are composed sometimes of nearly single eastings. It will be worth while to understand the process by which they were built up around

Let the reader, then, imagine a plaster of Paris model of the statue which is to be cast in bronze. It will be exactly of the size and as nearly as possible of the finish desired in the completed work, and perfect in all its details. Perhaps it is standing erect; but the bronze founder takes it in hand, and, having placed it in a position suitable for his work, he will cover it to the depth of several inches with a material known as French sand. This is a poculiar kind of earth quarried from pits near Paris, and brought to this country for the special purpose of making moulds for bronze castings. There may be American sand that would do as well: but the bronze workers are nearly all Frenchmen, and they like the idea of importing a little of their native soil. But whether American sand would do or not, this French sand is susceptible of being formed into a perfect mould around the plaster of Paris model by the aid of first a little moisture and then a little heat, and after the hardening process is completed it may be removed in sections prepared

in advance This done, the workman has finished the first part of his process, and is ready for the second. The sectional mould contains, of course, an exact outline, if the word may be used, of the plaster of Paris model on its inner surface, and when it is put together again, the model being removed, it surrounds a cavity exactly the shape of the released figure. Now, through apertures left open for the work after putting it together, place a system of small iron rods and supports within the mould, and then fill the space full with more of the moistened French sand—it may be reënforced with a little coarse Brooklyn sand for this purpose—and again remove the sectional mould. You have now a sand duplicate of the plaster of Paris model, and this is to be the core of the casting. But it must be baked a little, and reduced in size. It is now as large as the cavity, and it must be diminished on every side by a measure equal to the desired thickness of the bronze casting. This will probably vary at different points to meet the demands for greater strength in certain portions of the ligure; and after the work of reduction is completed, and the mould again placed together around the core, it is ready to receive the melted metal. But first the mould, with its enclosed core, must be placed in a box and fastened there securely, after being carefully packed in solid sand to prevent its too early destruction. This also done, pour in the metal, let it cool, and after having disinterred the mould from its packing, and letting it fall apart once more, a duplicate of the plaster of Paris model in bronze lles before the spectator, it may now be made to stand erect and placed in the hands of the chaser. This is a person who must be watched, or he will sometimes chase the sculptor quite out of his own work. This is the whole mystery of bronze casting. It is very simple, it will be seen, yet it is one of the mort welve years that it has grown to such proportions that American sculptors can afford to dispense with the help of foreign foundries. But the growth was retarded, not by any difficulty in the practice of the art, but by the lack of domand for bronze work. Bronze is said to be the refuge of undeveloped sculptors. Impereductions in modeling are not exposed in this material so readily as in marble, and one would expect to see it precede marble in the development of a national set. But, whether consistently or not, the first American sculptors selected the more difficult vehicle in the beginning. Greencugh and Powers won such laurels as the space full with more of the moistened French sand-it may be reënforced with a little executed in bronze. But the civil war produced the usual results of such events in a crop of noted men whose deeds the public desires to commemorate, and since that time bronze art has made some rather remarkable strides, The material is better suited than marble for work to be located in the open air, where it will be exposed to the ravages of the climate. Clark Mills may be called the inther of bronze art in the United States. He was a colossus in everything except his artistic qualifications, and, sould he only have obtained the appropriation, he would have mounted a statue of Washington on horseback in the capital city of such proportions that the Father of his Country would have looked down upon the Treasury and all the public buildings except, perhaps, the Capital, with its huge dome. But, failing in an appropriation of suitable size, he was forced to content himself with the exeution of a statue diminished from the original conception to about the size of his statue of Jackson in Lafayette square. The two works together are chiefly noticeable artistically for being about the first equarity and suited washington in Union square, and several other works of about equal merit in New York. Washington, and elsewhere, and stre Brown marched Ward, his pupil and peer, and several other works of about equal merit in New York. Washington, and elsewhere, and after Brown marched Ward, his pupil and peer, and the whole race of American scuiptors of real merit who have become not yet legion, but too numerous to mention. Bronze art seems, for the time at least, to have pushed harble from its pedestal and to have usurped a place which it can never quite fill.

Clark Mills was his own bronze founder. He built near Washington a combined bronze foundry and studio, which was probably the first undertaking of the kind in America, and he there designed and executed his own works from their first embodiment in mud to the final set of unveiling before the eyes of admiring but untrained multitudes. But other sculptors have not al

everlasting metal in which it is to delight and inform posterity.

The ploneer of bronze casting in the city of New York has been at times, and not long since, a badly abused gentleman. It may be a source of some surprise to many readers to be lold that he is none other than Maurice J. Power, Justice, and leader among the County Deincoracy. Such, however, is the fact. Judge Power has been during the past fifteen or twenty years quietly building up an enterprise in bronze founding, and it has finally grown to such proportions that the largest contracts are undertaken from his foundry. He is casting the bronze work for the Washington monument in Newburgh, for example, a contract involving an outlay of \$50,000; and several other works of about equal, if not greater, magnitude have been finished by his workmen. His foundry, however, is exclusively a line art founworks of about equal, if not greater, magnitude have been finished by his workmen. His foundry, however, is exclusively a line art foundry. He casts only such works as statues, bust, or has reliefs, leaving to other founders the production of work which is to serve an architectural or decorative purpose, in the form of bronze ceilings, cornices, chandellers, and doors, or door fittings. He is casting at this time no less than five statues, mainly for soldiers' monuments in different places.

The Henry-Bonnard Bronze Company, well known among artists and architects, are also New York city bronze workers. They operate a very large foundry, employing an average of about 120 men, and have cast statues for such sculptors as Ward. Launt Thompson, and others of corresponding fame, But their foundry differs from the foundry of Judge Power in the fact that large quantities of architectural as well as fine art work are turned out, and that a limited amount of brass casting is also done. They cialm entire superiority to the factories in Europe. In the first place they pay their workmen \$5 to \$6 a day, or more than twice the warges paid in Europe, and have therefore been able to bring the very best French workmen to this country. In addition to this they will always undertake to execute their contracts in accordance with the wishes of the artist, even were the task imposed the casting of an equestrian statue, rider, horse, and plinth in a solid piece of metal—something which no European founder would consider practicable. They have certainly no reason to complain of lack of appreciation, During the eight years their foundry has been in operation they have cast no less than fifty-four statues, largely if not entirely colossal, and supplied the bronze work for many of the finest residences and public buildings in the country. They complain, however, that their precious French sand is forced to pass through the Custom House and pay duty on its way to the foundry, and as it is

however, that their precious French sand is forced to pass through the Custom House and pay duty on its way to the foundry, and as it is made next to worthless by a single casting, this proves to be a serious drawback.

There are no other successful bronze founders in New York at present. There is a pretty large firm in Philadelphia and there are two frms in Massachusetts, This is about the limit of the industry in this country. The number seems small; but their process is compara-

tively rapid, while the process of the sculptor is slow. In a few days or weeks the bronze founder would duplicate in enduring metal a model on which the artist had labored many

slow. In a few days or weeks the brenze iounder would duplicate in enduring metal a model on which the artist had labored many months, or perhaps even years, so that a single foundry could meet the demands of an indefinite aumber of sculptors, all chock full of orders. The demand for architectural and decorative work, too, is limited. None but the finest buildings can display the luxury of bronze decoration, and we have only just begun to build fine houses in the United States. But the future of the art of bronze casting is most promising. The material does not represent a mere temporary fashion in art. Such ships as men possessed at the time salied under the bronze Colossus at Rhodes more than 2,000 years ago; and all through the evolution of mediaval and modern art bronze has served in very important offices. The world would not be quited lucky, however, were bronze permitted to usurp the place of marble altogether in enduring work. But it is no unworthy competitor of marble for works of great magnitude.

What is bronze? The question was forgotten in the beginning, where it ought to have been answered, and it comes in at the conclusion, where, perhans, it ought not to be asked. Well, it is merely a composition chiefly of copper and tin, with a little lead, zinc, or other alley to change the proporties of the base. If the founder wishes to make a composition suitable for statuary, he uses about ninety parts copper to ten parts tin, and, say, one or two parts lead. If he wishes to make a composition suitable for statuary, he uses about ninety parts copper to ten parts tin, and, say, one or two parts lead. If he wishes to make a composition suitable for statuary, he uses about ninety parts copper to ten parts tin, and, say, one or two parts lead. If he wishes to make a composition suitable for statuary, he uses about have not two parts lead. If he wishes to make a composition suitable for statuary he uses about have not two parts lead. If he wishes to make a composition suitable for statuary he uses about have n

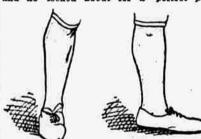
NOT SULLIVAN'S LEGS.

Johnny Murphy Furnished the Medel for the Legs of the Champion's Statue.

Boston, Dec. 10 .- John L. Sullivan, the champion knocker-out, says that the most irksome work he ever did was to pose for the statue which John Donoghue, the sculptor, has recently completed. The making of that statue was a job which Sullivan, the artist, and Sullivan's friends heartily tired of before it was finished. It required many sittings, of course and after the first one the big fellow gave those who had the matter in charge infinite trouble to get him to keep his appointments for posing. It became necessary to persistently follow his movements, and more than once he was almost dragged protesting to the studio. The statue as comple is a magnificent heroic figure. It is Sullivan idealized. If the face did not wear a moustache idealized. If the face did not wear a monstache the figure would make an ideal Greek gladiator. The pose is aggressive and haif pugilistic. One foot is advanced, and the clenched fists, held just in front of the body on a level with the hips, make an attitude of defence or waiting a chance to attack. Mr. Donoghue says he has not attempted to idealize the figure beyond reducing to more symmetrical proportions the champion's too great abdominal development.

-tions the champion's too great abdominal development.

As a matter of fact, other models furnished this moulding of some of the minor points of the statue. It is true, though no one would dare to mention it to the champion himself, that Sullivan's legs are not perfectly proportioned to his body. They are very good legs, but they are not ideal legs. They lack just a trifle in length and in certain symmetrically developed curves below the hips. The sculptor recognized this fact, and he looked about for a perfect pair



of masculine legs. He found them on little
Johnny Murphy, the clever feather-weight
boxer. Johnny has the dandiest pair of legs in
Boston. They are ideal. They are poems. If
he would take them to the country of King
Bolomon's mines "those beautiful white legs"
would enthrone him in a teaderer spot in the
hearts of the natives than even Capt. Good can
claim. They are Johnny's legs, magnified, to
be sure, and glorified which support the soulptured body of the great fighter.

When the statue is exposed to public view,
and those legs have been seen by the people,
Johnny Murphy will become famous. He is a
spiendid little fighter, but his legs, and not his
fists, will carry him lato a prominent place
before an appreciative public. Fortunate it is
that he is accustomed to appear in ring costume. There will be overwhelming demands
that he shall at least dispense with the gymnasium tights, and that he shall content himself
on his public exhibitions with body trunks
only. The thousands who have seen the champlon pose on the stage in tableaut vivants unst
and will see the other half of the ideal figures
which he has represented.

PEOPLES ON THE GOLD COAST. Their Savagery Equals that of Any Known

Their Savagery Equals that of Any Knewn

From the London Flets.

Although a great portion of the Tshi-speaking peoples have for two centuries been under our rule, we know comparatively little about the deadly climate and impenetrable forests in which they live. Major Ellis tells us much concerning these peoples which will be found interesting; but he has gone so completely into the grossor customs of native life that his book is more suited to the anthropologist than the general reader. The low condition which they occupy in the intellectual scale is, we are told, probably owing to the enervating influences of the climate, which renders any great amount of mental labor out of the question, and to the readiness with which the necessities of life can be produced. That the climate is unhealthy even to them there can be no doubt, as it is the cause of diseases unknown elsewhere.

Their religion is not allied with any moral ideas, sin being limited to insuits offered to or neglect of the gods; murder, theft, Ac., are merely offences against the person, and in which the gods take no interest. The delites may be divided into four classes, viz.: 1. General tribes. 2. Local, those worshipped by the inhabitants of certain towns or districts. 3. Family. 4. The tutelary delites of individuals. The priesthood forms a large and powerful class, without whose aid nobody can hold any interocurse with delites of the first, second, or third class, large sums being frequently paid for their services; they have to take care, however, to make their communications smilguous as, in case of their predictions being falsified, they are not infrequently put to death.

In chapter 11 it is stated that the practice of sacrificing human beings at funerals does not arise from the bloodthirstiness of the people. but rather from affection for the dead. This may be true; but the frightful cruelty shown in their executions seems to contradict this theory. We quote the following as an example:

On June 5 a murderer, with his hands bound behind him, From the London Field.

this excessive torturs he made the greatest efforts to move, until the drum was beaten and the head cut off.

Strange to say, in spite of the frightful punishment, murder is more frequent in Ashanti than in the British protectorate.

The coremonies at birth, marriage, and death are, we think, rather too fully gone into. The criminal laws appear to be extremely severe, and the following ridiculously trivial offences are punishable by death: Whistling in Coomassie; suffering an egg to be broken in the town; looking at the King's wives, or not hiding when the King's eunuchs call to announce their approach, and picking up gold that has been dropped in the market place. From this it will be seen that every-day life in Coomassie must have its drawbacks.

The three concluding chapters are on the language, music, and traditions, each of which is treated at length. This work is evidently written by one whose knowledge of his subject is not merely superficial and who must have devoted considerable time and attention to the matters of which he treats, though, as we have before hinted, it is not the sort of book to be placed in the hands of ladies or young people.

John Wesley's Pulpit for Sale.

The freehold Episcopal chapel in West street, close to Shaftesbury avenue, which connects Oxford street with Charing Cross, is to be sold by auction on the 15th of December.

There is a record that about the year A. D. 1700 it was built on the site of a former Episcopal chapel, which had been used for the performance of divine worship in Irish.

John Wesley's diary contains many references to his ministry in West Street Chapel from Oct. 29. 1743, when he preached his first sermon there, to February, 1790, when he made his instreeord about preaching there.

Whitfield, Romaine, and Fletchertof Madeley were other equally gifted and favorite divines of the last century who, on various occasious, preached in West Street Chapel.

Besides the church pulpit and fittings, there remains in the vestry the portable pulpit which Wesley was accustomed to use when preaching in the open air. From the London Times.

NEWS OF THE THRATERS

How must the actor feel who goes on the stage every evening with a certainty of being ridiculed by the andi-ence? Does the knowledge that he is not to blame as ence? Does the knowledge that he is not to blame as-suage his grief? The elder Harry Weaver, who has played lately with Salvini and Booth, and is widely known as a competent artist, suffers in that way with Mrs. Langtry. He is required to impersonate an old married man, who, of a sudden, makes the most violent love to the adventuress in "As in a Looking Glass." The incident is serious in the novel, and should be so in the play, but the dramatist has so clumsily introduced it that it becomes absurd, and the better it is acted the more ludicrous the audiences deem it. Laugher inva-riably accompanies it. Mrs. Langtry is back to the city stage. To-morrow night she will start a two-weeks er gagement at the Grand, with Lena Despare in "As It Looking Glass. Later she will revive "A Wife's Per With the exception of Hilliard, her support is un-changed. Barrymore, Nadage Dorse, the elder Harry Weaver, and Fred Everill are its best people.

The week's interest of novelty in dramatic circles will entre in Julia Mariowe's brief experiment at the Star. She will have the advantage of careful support and all the accessories that were tacking in her trial matines at the Bijou a few weeks ago. Already she is favored by critical commendation that is practically unanimous as to her exceptional promise. After her week at the Star she will rest until the holidays are over. On Monday night she will play in "Romeo and Julist" on Toesdar in "Ingomar," and on Wednesday in "Twelfth Night" Baworth will be her Romeo, with C. Leslie Allen as the Prior. Mrs. Elizabeth Andrews as the Nurse, Charles Sorris as Mercutio, and Howard Kyle as Tybalt. Nex veek the Florences will occupy the Star, and they wil give way to Niemann-Raabe, the German celebrity.

"The Rev. Dr. Lyman Abbott said: "I believe that suc a play as some in which Joseph Jefferson or Mr. Boot are to be seen are good education—that one is better fo seeing them." Upon which the Rev. Dr. S. C. Swallo asserts that Abbott is all wrong, and that the drama is altogether pernicious, and that the old lines of Robert Pollock express the truth as follows:

ock express the truth as follows:
The theatre was from the very first
The favorite haunt of sin; though honest men—
some very houses, wise, and worthy men—
Maintained it might be turned to good account;
And so, perhapa, it might but never was.
From first to last it was an evil place;
And now such things were acted there as make
The demons blush, and from the neighborhood
Angels and holy men trembling retired. Brother Swallow adds that "Patience" and "Th lamnations to those who get an appetite for them."

Linked with the successful production of his new Southern drama, "Pete," Edward Harrigan has shrewd. ly and opportunely introduced to the every-day life of New York a decidedly real and ploturesque novelty. It was purely Southern in its characterization, distinctly renuine in its local tone and an obtent of marked wo derment. An open ox cart, of the rough and primitive construction peculiar to the South, on whose unever boards was securely held an empty tobacco hogshead bearing the stamp, "Harrigan's Park Theatre, Pete," on each end, was at a judiclously chosen hour slowly drawn up and down Broadway by a yoke of oxen, dom neered over by a conventional plantation darky. So many years have intervened since Harrigan last visited the land of the sunny clime that his peculiar originality of conception and realistic consistency caused considerable outspoken marvel. Such an achieve-ment of contrast between the two sections could be ob-tained only by the most assiduous attention to each minor detail, for which Harrigan, let it be said, has always been noted. There is no doubt of the metrop hit of the attenuated caravan, whose quaint itine furnished noteworthy evidence that "Pete" is in for long run, with nothing even hinted at for its successor sithough it is pretty safe to assume that Harrigan is no idling his time away in the flush of his success.

The Sunday entertainments at the theatres are few o-night. The Casino concert, Cromwell's lecture at the Grand, and the usual Sabbath symposium at Koster & Blai's comprise the offerings. Cromwell will repeat his last year's "Around the World in Kighty Minutes."

The entertainment to make money for Sarah Jewett is to be given at the Union Square on the afterneon of Dec. 15. The play will be a new one, "A Sad Coquette," with the authorship claimed by Estelle Clayton, who has or ganized the affair. The object is worthy. Miss Jewett is an actress whose efforts commanded respect always, and admiration usually, while she was on the stage, and now that she is incapacitated by illness her misfortune should recall her favorably to the public. Of the drame to be presented nothing is known, but it should be acted so well by Selina Fetter, Loie Fuller, Louisa Eldridge Estelle Ciayton, Little Ollie, J. H. Stoddart, George Hol-land, Eben Plympton, Reinau, Paversham, and Dodworth that seats will be worth their cost.

The minds of some of the beaux who go to the thea tree in evening dress are agitated over the great ques-tion: Shall the dress shirt be held in place by one stud or three! This demands more than a passing thought. The boarding-house pie-chested man can get along very well with one button. There is no particular strain coming above or below. But the Aldermanic corpora-tion and the developed breast of the man built on mother's Christmas-mince-pie plan required three studs to keep him in reputable shape. The late Col. Jim Fiske had four buttons on an inside flap of his shirt bosom, and then ran in his calcium light ten-carat diamond stud directly in the centre, where it made believe hold the whole business. One of the funniest revelations in the shirt-bosom line was made the other night, when a slim Jim of doubtful worth stood up in a theatre to remove his coat. It stuck in the sleave, and his companion gave vest rose like a living thing. There was an ominous crack, and flying out of the low-cut vest came a false bosom, with a broken string, starched stiffly, hanging to the corner of it. The poor fellow spasmodically strugcled to tuck it in, but, like Banquo's ghost, it would not down. It returned again and again to torment the wearer. When shirts are so cheap and laundresses so trusting, how a man comes to commit the indiscretion of a dickey who can tell?

"The Wife" nolds to public favor at the Lyceum, and Manager Daniel Frohman's promise that it would run into February seems easy of realization. He endorses the news that "Peatherbrain," James Albery's English version of "Tete de Linotte," is a prospective future bill at the Lyceum. In the event of its production, Georgia Cayvan will play the beroine, and Herbert Kelcey the husband. If "Featherbrain" shall make any sort of a hit, it should run to the close of the Lyceum's stock season, April 30. Then young Sothern will return

Walter S. Sauford, a roung actor of provincial fame. comes to Jacobs's Third Avenue Theatre to-merrow night with "Under the Lash," a melodrama not known here, but spoken of favorably elsewhere. The second variety company of the season at Jacobe's will appear a week from to-morrow night. Fred Hallan and Enid Hart, his wife, control the troupe, which is among the best of its kind. Next, "Fun on the Bristol," a farce once famous here, but of late seasons relegated to the smaller circuits, will have a revival by a competent company. Aimee's latest English-speaking play, "Mamselle," is the ensuing bill, with chipper little Kate Foley

Robson and Crane's mine, "The Henrietta," is still operated to large audiences at the Union Square. Big theatre parties continue. Three a week are the rule.

Dockstader's new programme for to-morrow night is an up-to-the-times minstreley offering. He has Frank Howard, the tenor and composer, with a new ballad, and there is an enthusiastic promise of a satire on the little Hofmann furor. Rankin, Woods, Sheppard, and Dockstader himself continue their comedy hits. Reiger and Jose will be in the singing first part, as usual, and "Black Faust" will be given for the last times. Dornan, an English basso, joins the troupe on Dec. 19.

A kirmess for the benefit of the local charity known as the St. Andrews one-cent coffee stands will be an extra feature of this week at the Old London Street. It will and as bright as Bunnell can make it.

Saturday afternoon, Dec. 24, will mark the opening at the American Institute building of the first winter circus New York has had in years. Frank A. Robbins who will control it, has so far made some excellen moves. He places the seats at 25 cents to \$1, reserves every one of them. promises plenty of room, a comfortably warm atmosphere, and a good show, with European novelties from time to time. He is young, and has the reputation of an excellent circus man. Already some of his animals have gone into the building frem their Frenchtown quarters.

Barnum and Bailey do business rapidly. ot only were all the valuable animals lost in the recent not only were all the valuable animals lost in the recent fire at Bridgeport duplicated, but other rare ones were purchased, and an entire menagerie has been gathered in a wondrously short time. Cable messages were sent to Moscow. St. Petersburg, Berlin, Hamburg, and Vien-na, requesting full descriptive lists and prices of all ani-mais for sale in Europe. These figures were sent to the main foreigh office at 480 Strand, London, and from there cabled to New York. A refusal of purchase was there cabled to New York. A refusal of purchase was had up to noon of Dec. 3. Before that time had expired, a selection was telegraphed to London, and as quickly as electricity could travel a menazorie was purchased exceeding in size the one destroyed.

It is believed that "Elaine" will have a good spell at the Madison Equare. Annie Russell's plaintive imper-conation of the lily maid is the admiration of all who have seen it. Her triumph alone is thought to be power-ful enough to carry the play many weeks. The queen of Marie Burroughs can command no such sympathy, of course, but the impersonation is admired for its beauty of aspect and its dramatic excellence. The pleasant out-come of a venture that was extraordinarily hazardous is splendid proof that New York's playgoing people are ot entirely without the culture and refinement so loud boasted of abroad. An event of this week at "Elaine" will be Tuesday night's theatre party of friends of Seorge Parsons Lathrop, one of the arrangers of the play. The first Bowery production of "Jim the Penman" will be made at the Windser te-morrow night. The com-pany is the No. 1 troups travelling under Medison Square auspices, and including Ada Dyas, Joseph E. Whiting, Harry M. Pitt, and W. J. Fergusen. The week will be a rich one for Manager Murfhs and his patrons. The elasticity of a good combination theatre's workings is significantly indicated in next week's bill for the Windsor. "The Cattle King" will follow "Jim the Pen-man." Such an achievement is in itself a tribute of the versatility of the travelling system. And "Humpty

Dumpty" is coming. too. Two distinguished belies put themselves conspicuously before the public last week. One was Miss Minnie Selig-man of the socially and financially foremost Seligmans, who made her debut as a professional actress. Her rol ras small in "Blaine," but she was a wonder for cool elf-possession. The other was Eisle de Wolfe, the swell amateur, who is expected to follow Mrs. Potter to the regular stage. She played in "The School for Scandal" at a charity matines. She is not a superlative beauty. and her talent is not remarkable, but she is in fashion ble vogue. Meanwhile, Mrs. Potter now goes into a spell of one-night towns in Pennsylvania, where she may run

Energy characterizes the new management of the Energy characterizes the new management of the Academy of Music. Last week's pleasant professional matines was a valuable help to advertising "The Arabian Nights," and the general manner in which that bur-lesque has been reproduced has assisted in making it an advantageous revival. It will enter its second week tomorrow. A Wednesday matines will bereafter be regu-lar at the Academy. Dec. 26 will mark one of the dramatic season's most important events, the joint ap-pearance of Edwin Booth and Lawrence Barrett. The drector-general of the troupe is Mr. Barrett, and he seems to have made a change of plan for the city season. No mention is now made of the promised production of "The Merchant of Venico," but, instead, "Julius Cesar," will be played during the entire two weeks. Booth will be Brutus, Barrett will renew an early triumph as Cussius, and John A. Lane, as Julius Cusar, is expected by his friends to duplicate the success he has encountered on the tour. The best or-chestra seats will be for sale at fifty cents less than Irving charged. On the night of the Booth and Barret opening here Imre Kiraify will in Philadelphia give the first performance of his "Mayuim," which on Jan. 9 will follow the big actors at the Academy.

The prosperity of "The Corsair" at the Bijou appears to be solid, nor is there any prospect of its immediate diminution. Talk of souvenir nights is the only disturb-ing feature of the run. The profits of this old extrava-ganza in a new dresswill probably encourage Edward E. Rice to modernise his satire of "Hiswaths," which ter or a dozen years ago, was a good deal of a success in Boston. It had then what theatrical people love to call a great cast, with Louis Harrison, Alice Harrison, and ther comedians who have since become stars. Thou who can recall the original production are inclined to think "Hiawatha" capable of being at least as good re vised as "The Corsair." Probably Rice will think t over, however, though when he produced "Evange line" at the Fourteenth Street, a seasen or two ago, he even then had "Hiswatha" in his mind.

It is frequently necessary to turn people away from the matinees at Daly's, and when that is told with truth the success of "The Railroad of Love" is asserted in its most emphatic degree.

There remain two weeks more of Denman Thompson and "The Old Homestead" at the Fourteenth Street The fortnight will be of profit alike for both the player and the public. The two weeks following Dec. 26 will be devoted to a revival of "Le Voyage on Suisse" by the troups controlled by the Hanlon Brothers. Then, after a week of minstrelsy, there will be a novelty in the first city performance of "Little Puck," adapted severally by Howard P. Taylor. Robert Fraser, and three or four ther play makers, from F. Austen's novel, "Vice Versa."

The third city playhouse at which "A Hole in the of one season is the Fifth Avenue. To morrow night Hoyt's farce actors will take the stage of that house for a week. Of the piece and its performers enough has already been told. Flora Walsh, Emma Haggar, George Richards, Frank Lawton, and Rosa France lead the cast There is likelihood of a week of rollicking entertainment

It may be said with justice of the Koster & Bial pro rille branch of the amusement business is neglected. The resort is in nearly all respects a music hall of th foreign type. The announcements for the future are notably good. Among them is the illusion called "Le locon," made so famous throughout Europe by Busties De Kolta, and introduced in America by Herrmann and Carl Herts. Mention is made of a new electrical mu sical exhibition presented by Rosner, who has not played outside of San Francisco. Additions to the vecalists and comedians are Thomas J. Ryan and his wife, Ma Richfield, and there is a peculiar attraction in Miss Etta, a mind reader, who has an assistant in Mr. Chace. Roland keed, a oreesy comedian, recalled with

cleasure, will manifest himself at the People's all this week in Fred Marsden's farcical play, "Humbug." Beed introduced the piece to New York at the Bijou nd its scenes served him pretty well on the circuits He plays Jack Luster a rollicking fellow but a very de ceitful one, who gets into all sorts of scrapes with all sorts of people. Julian Reed, his brother, and Alice Hastings, long his leading actress, are members of the cast in which there is a particularly bright soubrette annie Lewis. Reed is an aspirant for honor as a high class comedian, and his endeavors to attain the legitimate height of his art have been more pronunced this sasson than ever before It is nounced this season than ever before. It is fair to admit that he has been a conspicuous success on the circuita, and that his earlier promise is being fulfilled. Not long ago he added "The Woman Hater" to his repertory, and, although the late Raymond had made perfory, and, although the late Raymond had made a hit with it. Reed found it excellent material for his pur-poses. During his later engagement at the Fourteenth Street he proposes to play not only "The Woman Hater," but also Marsden's new plece. "Quack." A glance ahead at the People's engagements shows a novelty in "Our Jennie," Clay M. Greene's comedy, in which Jennie Yeamans has been starring.

The new Hungarian orchestra, timely was works, som good paintings, and the chess automaton are features of

the Eden Musec's all-day entertainment. The Merrimac and Monitor naval battle is still to ! seen on canvas at its Madison avenue and Fifty-ninth

Mephisto," and which THE SUN described when it was exhibited at Pastor's last year returns to that wandawill organ, but also to serve him as an orchestra by beating drums, clashing cymbals, ringing bells, and blowing trumpets. Incidental diversion is afforded by making people in the audience unwilling accompanists. Other performers at Pastor's are Annie Boyden, ballad singer the Parker twin brothers, dancers and comedians; A bert Clives, Leonso, the juggier, and Pastor himself.

"Forget Me Not" remains at Wallack's, but "In Fashon " has gone into rehearsal.

A star new to the city will make his debut to morros at Poole's in a comedy called "One Million Dollars." His name is John Hayelrigg, and his rôle in the piece is that of a tramp—not a German baron in tatters, like George S. Knight, but a specimen of home manufacture. Hayelrigg christened his piece in Matteawan, which seems to be a popular "dog town" this season

"She" can hold Niblo's stage only this and next week for on Dec. 26 Eugene Tompkina's Boston Theatre com-pany will introduce the Drury Lane melodrama, "A tun of Luck," to New York.

The cyclorama known as the Battle of Gettyabura erected on Fourth avenue, near Nineteenth street, is nearly done, and from present indications it will be opened to the public some time in the holidays. The exhibition made a long stay in Brooklyn.

Audiences are unaware that when the house is fairly lighted they are visible to the actors, and that when the scene is darkened the faces are distinct to the players' eyes, which can see the expressions of approva players eyes, which can see the expressions of approva-or condemnation. Low comedians in burlesque and comic opera, especially on first nights, are fairly terror-ized by their views of the front rows of visages. An interruption nearly paralyzes the actor until he knows that it is the desired laughter or applause. The back-bone of comic opera and burlesque business is the im-pressionable dude. A hundred of the variety at a first night can make or unmake an opera. They occupy the swell seats in swell uniform, and between the acts they go out into the lobbles and discuss the show. Their applause is undoubtedly slacers, and features that they like are repeated in opera after opera with little variation. They appland the topical song, because, as a matter of duty, they wish to hear what the comedian has to offer. Chorus girls in knee breeches excite their warm admiration, and the applause is so bestowed that the young women may be kept in view as long as possible. A sole by a principal, either a man or woman, is almost certain of an encore if the singer skips about the stage during the music, and if a duet is sung to an accompaniment of constant dancing it is ceived with unbounded delight. The stage managers

sung to an accompaniment of constant dancing it is received with unbounded delight. The stage managers have long since recognized that it is motion that tells, and their ingenuity is chiefly exercised in inventing steps and movements for the soloists and choristers to make during a musical number. A comic opera might dispense with music, but with danding never.

But it was by elaboration of action that a curious experience with an audience happened to an actor at Poole's last week. The play was "The Strangiers of Paria" Frank C. Tannehill was the dreadful assassin. He started up the stairs to the room of his victim. A creak warned him to be more cautious. He pulled off his boots in order to mount in stocking fast. This point had been thrillingly impressive to ordinary audiences. But here the galiery was crowded by jocose boys, one of whom, as the actor cautiously removed his boots ang out: "Ob, my peer corns!" Other tormentors caught instantly at the opportunity, and, as he tipiced gingerly up the stairs cries of "Trim'sun." "File 'em down." "Oh, my bunion," and "Whene e.w." accompanied every step. Such an approar of merriment was never before aroused by mimic tragedy. Tannehill will hereafter, do his Bowery mur dering with his boots on.

MUSIC AND MUSICIANS.

Although "Euryanthe" is to be brought out at the Metropolitan before "Fernand Corten" can be gotten ready, the work of preparing for the production of Spontint's Ul-known opers is engrossing the larger share of attention. "Fernand Corten" will not only be xtremely interesting because of its absolute novelty out it is likely to prove from a speciacular standpoint the sensation of the season. Mr. Hoyt has been busy with the scenery, and the costumers have been tolling over the costumes for many weeks, and as both scenes and dresses have been patterned upon elaborate pic-tures, illustrating Mexico and Mexican life in the his-toric times the story deals with, the tasks of the painter and costumers have been exceptionally difficult. It will be hard to eclipse the splendor of "The Queen of Sheba," but Mr. Stanton expects to achieve that feat

Notwithstanding all that has been said and printed on the subject, no definite arrangements have yet been made for a season of English opera at the Metropolitan by Mr. Stanton and Mr. Locke. At last accounts Mr. by Mr. Stanton and Mr. Locke. At last accounts Mr. Locke had asked for concessions which could not be granted, and the project of an agreement was somewhat remote. Although it has long been supposed that the operas constituting the early Wagner repertoire had come public property. Mr. Looke pays royalties to

Mr. Stanton, this season, for every performance of "Tannhäuser," "Lohengrin," and "the Flying Dutch-man," the director of the Metropolitan holding the merican right to all of Wagner's works. Mr. Locke also pare tribute to Herr Goldmark for the privilege of epresenting "The Queen of Sheba."

Signor Campanini and his concert company appear at he Grand Opera House in San Francisco to-morro evening, and are to remain in California about three weeks. The distinguished tenor's numerous friends wi he artist's success is as marked as the manager's. The Campanini concert company travel in a special car. christened the "Campanini," and equipped with an Ital an cook and a large assortment of valets, waiters, and naids. In one corner of the car stands two huge iron cylinders, which have been variously taken for calcium oth coffee pots. In reality the cylinders, when united, form a machine by means of which compressed air may be inhaled, and it is to their use that Signor Campanini is indebted for the recovery of his voice, hich, two years ago, had quite forsaken him.

The Boston Ideals have brought out "Carmen," with Bizet's masterpiece will be represented at the Fifth Avenue Theatre in January, and during the Ideals' sea son at this house "Queen Topaz," by Masse, will have its first hearing in the United States. There is also a probability that "The Trumpeter of Sackingen" will soon bo added to Mr. Foster's repertoirs. Chicago is to have a new opere house, called "The Ar

ditorium," with frontages on Michigan aveune, Congress street, and Wabash avenue, the total of the frontages eing 700 feet. The opera house proper will be located in the centre of the building, which is to include a hotel, ten stories high, with 900 rooms, and a tall tower, four-teen stories high, in which business offices will be in-stalled. There will be 6,000 seats in the body of the opera ouse. The place will be lighted by electricity, will be ireproof, and is to be equipped with a stage that will embody every device that has proven successful in the opera houses of Europe. The outlay for the building is estimated at \$2,000,000, but when it is borne in mind that the anticipated cost of the Metropolitan Opera House was \$000,000, and that the final outlay exceeded two millions, the possibility of Chicago's keep ing within the limits first laid down may be questioned The whole amount of money required to start the enter prise, however, has been subscribed, the ground has been secured, the plans have been drawn and ac-cepted, and Mr. Millward Adams, who, since the death of George B. Carpenter, has managed the Central Music Hall in Chicago, has been placed in charge of the house Mr. Adams proceeds to Europe in a fortnight, and, during a three months' sojourn, will visit every theatro of importance abroad, and return fully supplied with hints as to those great desiderata-a perfect auditorium and stage. bince Mr. Adams's appointment nothing but Italian has been spoken in and about the Central Music Hall. It is hoped that "The Auditorium" will be i readiness in the spring of 1888. It will be opened to the

The impression generally prevailing as to the annual receipts of grand opera in German and the cost of the same is quite enormous, and it will do no harm to cor-rect it as far as this can be accomplished through the medium of a newspaper paragraph. Twothirds of the sum assessed is needed for interest on moneys loaned for mpleting the building taxes, improvements, and so on, holder pays for his occupancy of a six-seat box about \$15 per performance. If the house were closed the an nual assessment would be about \$1,000 per caput in stead of \$2,500, the figure at which it now stands. Mr. Colell, the art-loving and enterprising gentleman

who after accumulating a large fortune in the tobacco trade took it into his head to turn impresario, and in-troduced to this country Herr Joseffy and Mile. Tua, has wearled of his latest venture, and, in the language of the turf, has paid forfeit. This contract with Mile. Tua involved the expenditure in two seasons of something like \$30,000, but a clause in the document gave Mr Colell the privilege of annulling the agreement at any time on payment of \$5,000. When the smateur man-ager discovered that his enterprise was more than likely to prove disastrous he wisely determined to submit to the lesser loss. Mile. Tua signed Mr. Colell's release on Wednesday, and simultaneously announce; a matter of fact. Mile. Tua has not yet decided what to do, and will not come to any conclusion until she nexpensive cooperative concert tour through the Eastern provinces. It is said to have to place once moron record the news that; a solo violinist, as the prin cipal attraction of a concert company, does not "draw." No fiddler that ever came to the United States ever filled his manager's pookets, except Mr. Ole Bull. The late Bernard Ullmann, indeed, wa wont to relate that while travelling with Vicuxtemps in Mexico, thirty years ago, and finding it impossible to get people to attend his performances, he awoke public curiosity for a while by causing the three sheet posters bearing the virtuoso's full length picture to be posted spaide down, so as to convey to the stroller the impres sion that Mr. Vicuxtemps played the violin standing upon his head. Even Mexico, however, has undergone some change within the past third of a century, and long before he died M. Ullimann gave up all hopes of making money on violinists in the New World.

Difficulties have arisen between the authorities of the National Conservatory of Music and Mine. Ilma di Murska. Confiding in the potency of Mme. di Murska's name as a magnet, and in the ability of the lady to it part to atudents the vocal execution which in years by-gone startled and delighted Europe and America, an engagement of eight months was given her, the monthly salary for her services as principal instructress in the Conservatory being fixed at \$1,000. The salary due Mme ii Murska for the month of November-the first month of her engagement-was forwarded her before she sailed for New York. Since her arrival all sorts of dis coveries have been made, many of the pupils have de clined continuing their studies under her direction, and in brief, the breach has become so wide that it may be found impossible to bridge it over. Mme. di Murska was to have sung in concert a week or so ago, but for ome unexplained reason her return to the concert room was not effected-and is not likely to be.

The boy planist Josef Hofmann, is to receive \$25, 00 for his season's work, and all his expenses and those of als father are defrayed by his manager. The company engaged for the Gerater tour will probably accompany Master Hofmann on his travels. It is an expensive company, for Mme. Hastreiter commands \$500 a week, and Signor De Anna and Miss Carpenter are high-priced artists. The public that attends a concert and occasion ally regards the performance of the band with indiffer since will no doubt learn with some surprise that, be the orchestra good, bad, or indifferent, its cooperation en talls a heavy outlay upon the management. In the first alls a heavy outlay upon the management. Hofmann concert, for example, the band numbered 100 players. It cost its employer \$7.0 for its night's work.

This year's Wagner performances at Bayrenth will ex tend over the four weeks commencing on July 22 and ending on Aug. 18. "Parsifal" and "Die Meistersinger" will be the only works brought forth, and but two rep resentations will be given each week these occurring, respectively, on Monday and Thursday. The visitor to Bayreuth will have abundant time left him to explore the town and to visit Nuremberg, which is but three o

The Queen of Spain has fallen in love with the art of song, and is taking lessons from the baritone, Napoleone Verger, who sixteen years ago was a member of the concert troupe that visited America with Mile. Christine Nilsson. About thirty years ago Queen Isabella davel-oped a taste for plano playing, and her instructor was Herr Louis Engel, now a writer on musical topics in London. Herr Engel was in America during the Titions season, but he never became acclimatized

Signora Eva Testrazzini, a young dramatic prima Campanini, and who made a hit but a few weeks ago at the Royal Opera House in Madrid, has been compelled to suspend her performances through illness. She has been attacked with varioloid, a malady tolerably common in Spain. Signora Tettrazzini is to be Desdomona when Verdi's "Otello" is brought out at the Metropolitan Opera House in the spring. There is more trouble ahead for the Paris Grand Opera

House. Rumors of an impending dissolution of partner-ship between the present managers—MM. Ritt and Gali-hard—were current, at last accounts, and it was also whispered that next spring Signor Vianesi would resign the leadership of the band. Signor Giannini, well remembered in New York on acount of his fine voice and ungainly figure, is at present

the tener of an Italian opera troupe performing at the

Textro Nacional in Mexico city. The latest advice rom Mexico announce the production of V Otello "—if not interfered with by the author with instrumentation, of course, by a composer who modestly preserves a strict incognito.

1 . . .

The Italian Propostore, which a few American readers may recall as the newspaper that printed a highly im-aginative account of Signor Staggor's farewell to New York, on which occasion it seems a committee of the "ladies of New York" presented him with silver wreaths, while flights of doves rose from the bagnoire boxes, and showers of roses hid the hourds of the stage from year nouncement that the late Maurice Strakosch be-queathed five or six million francs to his two children. It is a sad reality that Mr. Strakosch died poor, though not in distress, and that the money left his widow—a sister of Mme. Patti-Nicoini-will barely suffice to meet her wants for the re mainder of her days. Another startling anno lately made by the same journal was to the effect that Miss Marie Engel had given up all her European engage ments to accept a brilliant offer from the New York manager, Mr. Mac Amberg.

QUEER WRINKLES.

Willing to Do the Right Thing.

Young Man (to druggfst)-Wha-wha-what are on your rara-rates for t-t-talking through you-your bruggist—Fifteen cents for five minutes, but I'll give you fifteen minutes. I'm a fair man.

Better Than a Wild Indian.

Manager (to new man who took the part of an Indian chief in a Wild West drama)-Say, them whoops and general yells of you'rn was great. They was the hit of the plece. You must have lived all your life with the Comanches. New Man—Never saw a Comanche or any other Injun. Manager (surprised)—Where d'ye git them yells then? New Man—I used to drive on a New York milk route.

A Severe Test. "If I should tell you, dear," he said, " that

my love for you had grown cold; that I had ceased to care for you, and that the happy time when I shall claim you as my ownest own will never, never be, would it really be a trial to you, darling?"
"Yes, George," shyly admitted the girl, "it would be a breach of promise trial." His Only Opening.

Bobby had been a bad little boy all day, and is mother was very much displeased with him.
"Why, Bobby," she said, "what in the world will be come of you when you grow to be a man if you will be to maighty !! Bobby looked completely discouraged for a moment over his gloomy prospects and then brightened. "Well, ma," he said, "why wouldn't I make a good weather prophet?"

A Jersey Verdict. Jersey Coroner-You say you saw the de-

cased bitten by the rattlesnake? Witness at Inquest—Yes, sir. Coroner—What was done for him? Witness—We gave him whiskey, the usual antidote. Foreman of Jury—Where was the antidote obtained !

Foreman of Jury-Where was the antidote obtained? Witness—In Hoboken. Foreman (after consultation with Jurors)—Coroner, we find that the deceased came to his death after being bitten by a rattleman. Coroner—And from the effects of the poison?

Foreman—No, sir. From the effects of the autidote.

She Couldn't Tell in the Dark.

Tot, aged 4, asked her mother if she might have an apple, and obtained the privilege of going to the barrel in the storeroom and taking "just one." Sh ame back with two large apples.
"Why, Tot!" exclaimed her mother, "didn't mamma say you must take only one?"
"Well, mamma," said little innocence, "it was so berry
dart in zare, how tood me see to tate les' one?"

Recovered His Property.

A gentleman crossing Broadway near Cortndt street, while getting out of the way of a heavy truck, dropped something, and immediately began a nxious search for it. "Most have lost his watch," said a passer by, joining the search.

in the search.

Another concluded it was his pocketbook, still another imagined valuable papers, and finally quite a crowd had collected, and all were sagerly groping in the mud.

"Ah, here it is!" said the gentleman, fetching a sigh of relief as he picked it up. It was a half-smooked clear.

"That clear cost me ten cents, said the gentleman. It is the slience became so great that the roar of the street could be plainly heard.

Colored Men in Minnesota.

St. Paul., Dec. 6.-Fifty colored men from various parts of the State met here to-night and organ ized the Minnesota Protective and Industrial League for the advancement of the interests of the race in this State. A constitution was adopted, which deciares the objects of the league to be to secure to the colored citizens of the State the full and free enjoyment of their natural and civil rights, impartial trials, freedom from stander and odium through the press to arrange for colored immigration to this State, \$50

Terrible Times Ahead. TO THE EDITOR OF THE SUN-Sir: The fol-

wing is carefully calculated and a correct prediction of the weather for December: of the weather for December:

Minor Storms—Dec. 8, 9, 12, 13, 18, and 10,
Greatest Storms for this Year—Dec. 21, 22, 23, and 24;
Stornges, 22d and 23d,
Earthquakes and Explosions—Dec. 13, 15, 10, 23, 26,
and 27.
Norway Post Office, Goodhue county, Minn.

From the Omaha World. George—You look sleepy, John.
John—I did not get to bed until 3 c'clock this morning.
I was out osling on uny girl.
"Three o'clock: I should think the old man would have come down stairs with a shotgun"
"Her father is a wildower and is courting a lady in the next berok. I never have to leave until he comes home."

No Officers on the Prusslan

From the Court Journal. A recent decree forbids the Prussian theatres from representing the army officers on the stage in reg-uiation uniform. The latter has to be changed to one of a fanelful kind, out of respect for the Emperor's cloth. Heretofore the policemen alone were secured against imitation on the stage.

Sporting Notes. A match has been made between Clifford and Kemp, at Methourne, to row for the championship on Fen 11, jianian has issued a challenge for a match with either Clifford or Kemp for \$2,000 a side.

Citiford or Kemp for \$2,080 a side,

Bill Clark, the veteran boxer, formerly of Brooklyn,
and now proprietor of the Nataronium in St. Louia, tellgraphed yestorday for a dozen of Kirain's colore. According to him all St. Louis is "dead struck on the
American champion. Kirain." The colors of Kirain
are 32 by 33, of the best white pongee silk. In the
centre is an excellent portrait of the champion. In the
two upper corners are two shields one is of green in
which is woven in gold an frish harp. In the two lower
corners are the coat of arms of Maryland, backed by
the American flag, and the coat of arms of Massachusetts backed by the Irish flag. The outer border is
red, white and blue. Notes of the Diamond.

For the five games between the Bergen Point and Staten Island Athletic Ciubs last season, in which Sings and Tyng were pitted against each other in the box, Sings's record exceeds Tyng's by 30 per cent, in every play made, while that of Beebe's equals Tyng's. play made, while that of Beebe's equals Tyng's.
Waiter J. Beebe, who rendered such edicient aid to
the Bergen Point Athletic Club in their time of need last
scason, is not only an artist in the manipulation of the
ball, but boasts of numerous other accomplishments.
He is an expert bleyclist, a licensed engineer, and a
present is the drawing attraction in the tonsorial rooms
of Max Weler at Bergen Point, where he is employed. of Max Weber at Bergen Point, where he is employed. The controversy between the rival base hall nines of the Bergen Point and the Staten Island Athletic Clubs, as to which was entitled by John Ward, President of the Scasson, has been settled by John Ward, President of the Brotherhood of Base Rail Players, who was appealed to, He decided that the Bergen Point Athletic Unb was entitled to the pennant, they having won a materity of the games played. It was optional with the clubs, he held, whether they played the tied games or not.

Three Hungry Robbers.

An immense eagle swooped down upon a young caif belonging to W. R. Pense of Mt.-Hamilton Cal., and at-leupited to carry it off. Being distance, it attacked Mr. Pense, seriously injuring him, but Mr. Pease managed to kill it. The calf died of its wounds. to kill it. The calf died of its wounds.

The Loudon Fleid tells of a titlark pursued by a hawk
flying to a party of salinon fishers and passing under the
seat of the boat for refuge. Aithough perfectly uninjured, it allowed the fishermen to handle it, fergetting
its dread of man through fear of the hawk. its dread of man through fear of the hawk.

At Newton, Mass, a cat bounced into a group of chickens and pigeons that were feeding and Seized a pigeon. Instantly the "titre company attacked the cat and as fraittened her; as the dropped title bird and ran, When the feathered fe mily saw the pigeon was uniqued there was a great chorus of victory, in which all the roosters joined.

A Dallas, Texas, inventor has an electric fish line which kills a fish the instant it seizes the hook, and at the same time rings a bell on shore. time rings a bell on shore.

A trout in a pond near St. Faul appears at the call of its master, eats from his hand, and manifests thanks for favors by hopping up into the sir.

A Philadelphia hunter went over into New Jersey rabbit shooting got one cottontall and was arrested for gunning without a license and fined \$50. In the stomach of a blue beron shot by Charles Snith at Burg 110 Ohn, were found forty-even carp. From their appearance they constituted but one meal, and had just been swallowed.

had just been swallowed.
Virginia fishermen are busy catching robins with neta
that are set between tail poles on the beach. Andrew
Ross, with a small net caught on flogal Hanks on a Monday over flow of these brids. As many as 2,000 were
caught by one man at one flight.

/A Few Centenarings.

Just one week before her death. Mrs. Harriet Baker of Philadelphia walked to the cometery and selected her own burial spot. She was 102 years old. One of the oldest Democrats in the United States is Capt. Nicholas Costello of Boston, who is 108 years of age, and voted the straight licket at the late election. Mrs. Mary Gibbert of Gloupester, Mass, has just cele-brated her total birthiday, on which occasion she resided a noem with a delivery that might excite the envy of many elecutionists.

Mathew W. Burchard of Detroit will be 160 years of age on the next Fourth of July. He is a native or Massa-ciuseits and a self-made man. He rises early and site up all day, eajoys life, and has eleven children.

Frank Ricks, when he was sold as a save in 1850 to F. H. Welch, was said to be 80 years of age. He does not look over 70 now has nover failed of doing a man's work at heeing, and this year, with his wife's aid (she is 80), has harvested eight baies of cotton. He still lives with Mr. Welch at McKinney, Telas.

GOLD WATCHES ARE COMMON.

They are Cheaper Than They Were, and Everybody Has One.

Only a few years ago the owner of a gold watch was regarded a wealthy individual. It is not so now. In fact, nearly everybody carries a gold watch or the semblance of one nowadays. and owners of silver-cased watches are just trifle ashamed to expose them to view. The young man with a gold watch consults it frequently and ostentatiously, while the owner of silver watch slyly takes it from his pocket.

holds it well concealed in the palm of his hand and glances at it under the shadow of his coat. "Are gold watches so much cheaper than they were ten or a dozen years ago that everyoody should have one?" was asked last week of a downtown dealer in watches.

They are certainly cheaper," he answered. but that is not the whole reason why they are so much commoner now than they were a few rears ago. The truth of the matter is that there is a regular boom in gold watches and it has been increasing steadily for two or three years. There has been a marvellous increase in the lemand and the big watch companies are all as busy as they can be turning out movements. The casemakers can scarcely keep up with them. A score of watch case factories are turning out hundreds of cases every day and yet are behind their orders. I conless it puzzles me to conceive where they all go to, for a good watch will certainly last the purchaser half his lifetime at least, and the population loes not appear to me to be increasing a tenth part as fast as these watches are turned out.

"One thing that has boomed the watch busi-

ness, and especially the sale of gold cases, is the watch club system. It has not only sold hundreds of thousands of watches in the peculiar manner in which the system is conducted, but it has stirred up a spirit of emulation and created a general desire to own a gold watch. Billy Smith is a carriage trimmer and earns \$15 a week. He joins a watch club and in a month or two gets a \$60 gold watch by paying \$1 a week. One or two of his companions become envious, and having money saved, they go and buy watches of a little better grade than Billy's at a higher cost." That is the way it works. Watch clubs have done a great deal for the business in this country and have put gold watches into the vest pockets of thouands who could never hope to buy them in any other way. It is not like the instalment business. The club maker or dealer does not have to charge an exerbitant price for the watches and he runs little or no risk, for he never lets a watch go out of his hands without good security in the signature of a responsible man, who signs an agreement to assume the debt if the watch holder skips before the last payment is made. The dealer need not buy a watch until every dellar is paid in for it by the sixty or dealer need not buy a watch until every dollar is paid in for it by the sixty or more members of the club. Then he draws a slip of paper from a box and the number upon it designates the subscriber who is to have the watch that week. He notlikes the lucky member that he has drawn a watch, and tells him to bring forth a surety, and he can carry it; but it remains the projecty of ! dealer until the last dollar has been pald, and the drawer signs a document to that effect. The following week the collection of \$1 is made from each member of the club and another drawing takes place. This business has assumed wenderful proportions throughout the United States, and now there is scarcely a town without its watch club. Reques have taken advantage of the scheme, but only in a small way, for they cannot operate more than one week in a place without being detected, and then the amount is too small to be attractive.

I believe the watch club business was started in New Jersey. At all conts, there is where it flourishes most. There is one jeweller in Newark who has had a club business of nearly \$15,000 in one year, and this year he thinks it will amount to at least \$20,000. He has five collectors and agents who travel through the State getting subscribers and collecting the weekly ins alments. Rullroad men are frequent subscribers, and the idea of owning a gold watch is extremely fascinaring to every prosperous country boy. Alost of the watch club men deal fairly with their customers, and the idea of owning a gold watch is extremely fascinaring to every prosperous country boy. Alost of the watch club men deal fairly with their customers and the money is paid in advance. I heard a small dealer say the other day. I have sold fortyone gold watches this year on the club plan. Last year I sold four. That was before I started in the club scheme." That is a fair illustration of the present boom in watches.

"It amuses me to see a young man with a new gold watch," said the dealer, consulting a handsome box-cased timekeeper. "He invar

new gold watch." said the dealer, consulting a handsome box-cased timekeeper. "He invariably carries it in the chamios leather pouch which it comes to him in and is very careful to replace it in its covering whenever he looks at it to learn the time, which is on the average about once in ten minutes. After he has had the watch a few weeks the pouch is thrown away, and it is deliars to dumplings that he does not open the watch when a day."

"You say that watches are cheaper than a few years ago. How much cleaper are they?"

"Well. If your watch oost \$159 deliars a dozen years ago you can buy a better one for \$100 to-lay, and if it was a \$100 watch then you would have to pay \$40 or \$65 for it now, field it just the same price per pennyweight new, but meyoments are much cheaper.

new but mevements of standard American make are away down. Without mentioning any names? will tell you that the movements in coronnent use in good watches of the coronnent use in good watches of the cheapest arrade are from \$10 to \$22 each and some of the best movements are two the action of the best movements are two contents to the digit factors of the the most will not exceed \$100 to \$100 to \$100 to \$22 each and some of the best movements up in the digit factors of the the over will be over the factor of your watch in your watch of your money and the case will weigh from forty-five to fifty nonnyweights. That at present rates will leave him a good profit with which he should be contented. Eighteen karatgoid will cost the dealer than fourteen karat and it will be no advantage to the wester of the watch." Is there not fraud in watch cases?"

Yes, I am sorry to say that there is. Some unprincipled makers recently sent out circulates offoring to stamp cases with any karat mark desired by the retailers, and expinifining what their regular marks meant. They used such marks as '16 k' and '18 kl'. '14 k' and '14 kl', and each mark meant a grosely different quality of case. For instance a case unide of 10 kerat goid outside mid Schratt inside would be marked is k while a case constructed of 14 and 10-karat goid outside will send would not be allowed in kurone; but here there is no law requiring my my only sue for the wrong. The marked is flowed with cheapeases which in the language of the Original Jacobs, are 'all gold what you seed them.' They are a orduct of the ingenuity and pre-gress of the sage. A bar of composition is faced on each side which dealers are not of this plaints is so the are the side of the baser metal. This hards the cases are made, some of his plaints is so it is set oid. This side and outside of the onsess are as good as solid gon

The Pope a Great Gardener. From the Court Journal.

The Pope has strong horticultural tastes, and planted the Vatican garden with fruit trees and vines as soon as he assumed the Papal tiara. He takes especial interest in vineulture, but for some reason or other the vines would not yield until this year, when, for the first time four casks of wine have been made from the Vatican erop.

Every day during the vintage his Holiness came down into the garden and watched the process, showing by his sensible orders that he understood the system thoroughly.